JOHN ALVEY TURNER'S MUSICAL MONTHLY

KEYNOTES

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Vol. V. No. 8. AUGUST 1929. PRICE SIXPENCE.

MUSIC IN THIS ISSUE

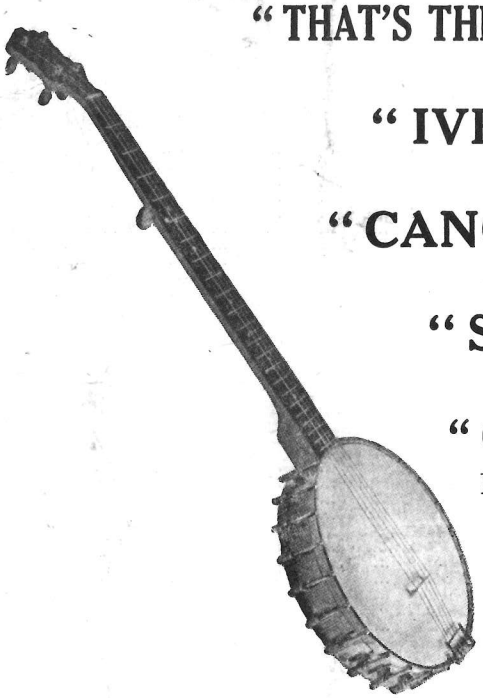
"THAT'S THE GOOD OLD SUNNY SOUTH"
Tenor Banjo Solo

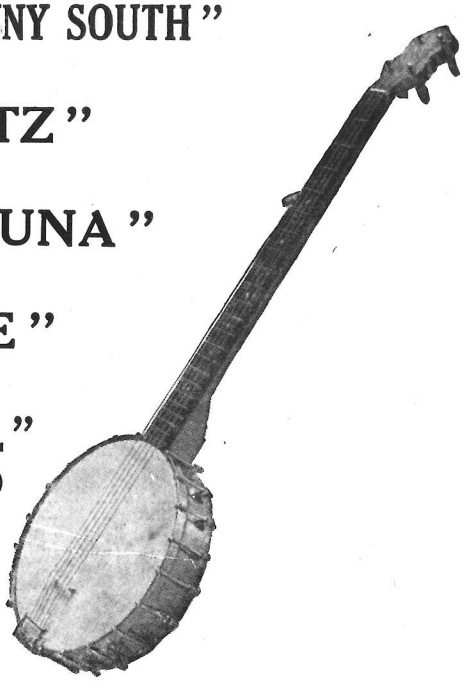
"IVEAGH WALTZ"
Plectrum Guitar Solo

"CANCION DE CUNA"
Guitar Solo

"SARAH JANE"
Plectrum Banjo Solo

"GLAD RAG DOLL"
Banjo Solo (Finger Style)





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BROADCASTING DATES AND LEGER LINES

Jan Wien will be broadcasting from Glasgow 5SE on August 1st, at 8 p.m.

Mario de Peitro and Joan Revel have again gone to South Africa. This time they are playing at the Waldorf Cafe, Cape Town, and will be broadcasting every Monday at 8 o'clock (London time).

Eugene Earle will be broadcasting from Birmingham on August 31st, and from Dublin on September 28th.

JOE MORLEY'S BANJO TUTOR.

WE are pleased to announce that the new tutor upon which Mr. Joe Morley has been working for some years is now nearing completion and readers may look for an early announcement of its date of issue. The tutor, which we boldly assert will supercede all others, has been written with a view to assisting *all* banjoists.

The exercises, each of which has been designed with a special object in view, commence with those of the easier type and the student will be gradually led through the book to those designed for the most advanced playing; there are explanatory notes for each exercise where such are needed. They are fingered, wherever practicable, for both thumb and first finger *and* first and second finger, so that it will be seen the tutor will be of the utmost importance and value to all banjo players who are anxious to become proficient.

Inversions of chords has been treated to assist the student in writing a 2nd banjo part in the keys commonly used on the banjo and in addition there are thirteen solos at the end of the book which again take the student from the elementary to the most advanced playing.

Banjoists should watch for our announcement of date of issue.

On another page we publish a recent photograph of Mr. Joe Morley at work on the tutor.

Mr. Ernest Jones, the well-known zither-banjo player, in addition to his music, indulges in gardening as a hobby, and recently exhibited at the Annual Show of the National Carnation and Picotee Society held at the Horticultural Hall, Westminster.

He entered for the Charrington Challenge Vase, and was successful in carrying this off at the first attempt in addition to the bronze medal given by "Illustrated Gardening" for the best blooms exhibited by amateurs in the show.

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Theory of Music. Part II.—By B. W. Dykes.

HAVING now got a conception of the meaning of the clefs and their relation to the pitch of the music to be played or sang, we will go a step further and show how we can break down still further the pitch of the music. This is done by using what we call musical keys, and we refer to the particular piece being in such and such a key. We have definite rules for describing these keys, and have laws by which they are governed. First of all we take the whole series of musical notes, which are seven in number, viz.: A, B, C D, E, F, G, and we arrange these seven notes in a particular order, which we call a SCALE, the tones and half tones occurring at stated intervals. There are two ways of arranging these intervals, or in other words measurement of tone, they are called the MAJOR MODE, and the MINOR MODE.

In the major mode we have five whole tones and two half tones.

The whole tones are arranged between the following notes: 1 and 2, 2 and 3, 4 and 5, 5 and 6, 6 and 7. The half tones occur between the 3 and 4 and 7 and 8.

Now, in future, instead of referring to any particular note, such as G or A, I shall refer to a particular degree, and the small diagram below will clearly show what I mean. I have arranged the degrees in this particular alphabetical order for a reason that will be seen in a short time.

1st degree	2nd	3rd	4th	5th	6th	7th	8th degrees
C	D	E	F	G	A	B	C
	1 tone	1 tone	½ tone	1 tone	1 tone	1 tone	½ tone

Now if the student will play the above series of notes on an instrument it will be found that every note is a natural note, or in other words, there are no sharps or flats used. I might state here that a sharp (♯) raises a note one half tone or one sound, and a flat (♭) lowers it one half tone or one sound. This series of notes is called the "*C*" *series* or the *Major Scale of* "*C*." Now if I began a series of degrees commencing on the not "G" and used the same order of whole tones and half tones it would be found that when we come to the seventh degree, viz., F, we have to raise it one half tone, both to give the correct sound and the correct order of tone measurement which really is the same thing. Now we come to what is known as a "*Key-Sign*" or more correctly a "*KEY SIGNATURE*" and we place the sharp sign on the top line of the treble stave (which is the F line).

Before ever attempting to play a piece of music always look for this key signature, which, of course, is the most important point as it governs the pitch of the music. We will now go to the *MINOR MODE* of arranging the degrees. For the sake of simplicity and avoiding confusion in the mind of the elementary student we will do the same in the minor as we did in the major and commence with a *NO KEY SIGNATURE* pitch. This will begin on the note A, which will be the first degree of this key. Now by playing up a scale beginning on this note and keeping every note natural we find that the music has taken on a very sad progression, owing to the re-arrangement of the tones and half tones, which are now as follows:—

degree	1	2	3	4	5	6	7	8
	A	B	C	D	E	F	♯G	A
	1 tone	½ tone	1 tone	1 tone	½ tone	1½ tones	½ tone	

It will be noticed that the half-tones now occur between the 2 and 3, 5 and 6, 7 and 8 degrees, and that there is 1½ degrees or tones measurement between the 6 and 7 degrees The reason for this 1½ tones is that the seventh degree is always one half tone from the octave to which it leads, therefore we must always raise the seventh degree one half tone in the MINOR mode.

At this stage I will not go further into the study concerning the difference between the major and minor modes because there will be much to say of both at a later stage, and which would now only cause confusion, and this lesson is primarily to show the manner in which we arrive at a definite pitch of tone. To make sure that the above is thoroughly learned, I would suggest the student writes a series of scales commencing with the note C and progressing by degrees of a fifth to the next key. Therefore, after writing the C scale he would write the G scale, because G is the fifth alphabetical sound from C, of course counting both notes in. The next scale would be D, because D is the fifth alphabetical sound from G. The next would be A and so on. By this it will be found you are getting higher and higher. Of course these are big jumps, and are only given as examples.

When your several examples of major scales have been written and played, then write your minor by commencing three half tones below each major and, of course, using the minor arrangement of the degrees and raising the seventh degree one half tone.

(*To be continued.*)

Any student who does not understand my explanations or any part of these lessons should write to the editor, who will pass the query on for reply.

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Notes for the Guitar—Cancion de Cuna.

LAST month Daniel Fortea's " Tales for the Bairns " were mentioned in these notes, and the " Berceuse " or " Cradle Song," was specially recommended. This charming piece is now given in the musical supplement of the present issue, and it is hoped that its inherent beauty will be appreciated. The sweet and recurring melody of this " Lullaby," with its pronounced glides, its simple harmony, and the soothing effect of the deep and mellow basses, are unmistakable signs of the author's understanding and genuine love for the little ones. There are six of these " Tales for the Bairns," and students are advised to get the set. One of these gems—a fine and effective composition, called " Christmas Carol "—was dedicated to " my beloved Goddaughter Carmencita," and our solo to " Lolita San José, the Enchantress," also a child!

This does not mean, of course, that Daniel Fortea can write only in this style; his work ranges from the simplest to the most complex, often exacting the highest virtuosity from the performer. His " Elegy to Tarrega," and his " Andaluza " are—to quote just two—works of the greatest merit. His recent recital in Madrid, when he gave several of his own compositions, including the two just mentioned, was heralded by musical critics as a capital event. In an account of this recital, one writer winds up his praises somewhat in this strain :—" Fortea follows the traditional course, but goes beyond it, and in so doing, enlarges and beautifies it, exhibiting to the delight of all present, his great artistic capacity and bewitching power. But over and above the virtuoso, the genial composer and artist was revealed to us, in his picturesque " Andaluza," in the bright colours of semitic orientalism, which perfume and strengthen his Iberic songs. This is the guitar, this is Fortea's personality."

But, *revenons nous à nos moutons.* Before trying our solo, the 6th string should be lowered two half tones, down to D. This tuning is often resorted to, when playing in D, either major or minor, in order to get a deeper and more mellow tone to the tonic. Naturally, this alters the positions where certain notes are generally played. For instance, the F♮ of bar 21 will be found on the third fret of the 6th string, instead of the first fret as usual. The fingering is well-marked, and offers no difficulty. The small notes of bars 21, 22, 23 are optional. Tne harmonics of bars 39, 40, 46 are played on the open strings in the usual way; but those in bars 41, 42 require special attention. They are octave harmonics, which were fully explained in the March issue of " KEYNOTES."

A careful study—which should prove a delightful one—of " Tales for the Bairns " will convince the reader that music for children need not be *childish* music. It will show, further, that—in these days of musical puzzles—it is not always necessary to use an intricate technique or a complicated idiom to obtain original and interesting results. Simplicity, artistic, genuine simplicity, is a refreshing manna.

F. L. G.

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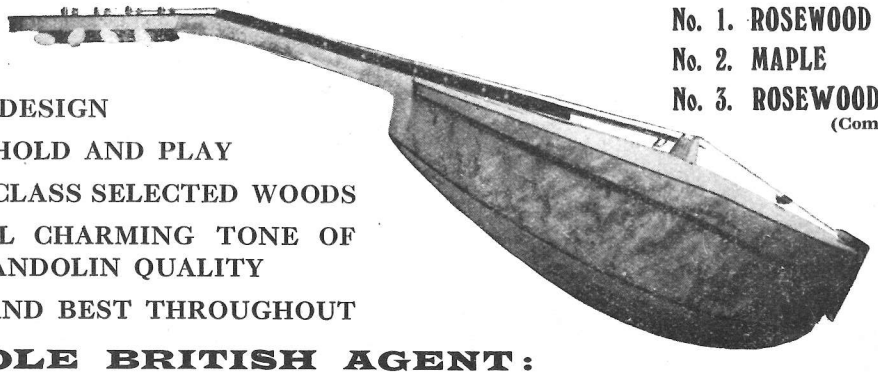

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B.M.G. MATTERS—By A. de Vekey.

Correction. (Impromptu Mandoline Solo, July issue.)

The B in the first chord of the fifth bar, and in all similar chords throughout the piece, should be played NATURAL.

S. G., of Leeds, writes :—

"We hear of amplifying fitments for guitars and mandolines. Do "they exist for the banjo"?

Answer.

In the near future no doubt these may be obtainable at a reasonable price.

A number of copper coils some years ago were fitted on the back of some zither-banjos. Certainly they added to the vibrations on certain notes, but the idea did not "take on." A fitting to "improve the tone" was also used on some mandolines, but I believe has now been discarded. There is an electrical apparatus that can be fitted to certain instruments, securing amplification of tone, but the price is very high ; moreover the question of suitable voltage, I am informed, is rather a drawback if one is travelling about a deal.

The matter is, more or less, largely in an experimental stage at the moment, though there is not the slightest doubt the near future holds promise of some very wonderful happenings along these lines.

The chief banjo "tone amplifier" at present in general use, is the resonator, as applied to the open-back banjo, which actually pulls it into the zither-banjo construction.

Already some dance bands are, I understand, investigating or actually making use of the idea, but I believe it to be a rather an expensive affair.

Guitar Interests.

Signs of a distinct revival are to hand. Applications for guitar solos are steadily coming in from different centres, both here and from abroad.

Our experience is that the sale of guitar music—though, of course, relatively smaller when compared with the sale of music for other instruments in this country—is nevertheless greater than it has been during the past 25 years or more. We now order our guitar music in bigger lots than ever before, and find the market for it steadily growing.

This is, of course, for the regular—or finger-picking style. Issues for the plectrum style are as yet few in number. Whether they appear in any great number in the future, is a matter of speculation. Opinions are divided on the subject. Some say the guitar will be used *in preference* and will supplant the banjo in dance bands, but my contention is that this will never be. The guitar hasn't the "get through" quality of the tenor-banjo when used with many other instruments—saxophones, trumpets, etc.—playing at their normal strength. Unless specially amplified—and as shown in a preceding paragraph, there is a possibility of many startling innovations in the near future—the power, under normal playing conditions isn't there, and you can't put it there. Moreover, unless an instrument has sufficient power to warrant its inclusion in a tonal mass, it just as well might not be there, and its place taken by some other instrument. So much for the chance of the guitar in its normal form, of superseding the tenor-banjo, according to the foregoing. On the other hand, in certain numbers, and where the time can be so modulated to make the guitar heard satisfactorily, then it is a welcome and very delightful change, and all banjoists should have this as a "double."

Should the popularity of dancing wane, it can safely be said that the tenor-banjo and plectrum guitar will certainly fail to interest "home" circles like the "finger-picking" instruments.

In view of different tastes, as regards stringing, it is interesting to note that adjustments can nowadays be made to suit either stringing on the same instrument, but this can only be done by an expert on these matters. Moreover, the difference—when so adjusted—is not "split," but positively correct in every position, and at every fret throughout the register, and if a "change" from one stringing to another be desired at any time, this is arranged for by the adjuster, the change being easily effected by the owner without sending the instrument up for readjustment from the original setting.

It is a well-known fact that an original setting or adjustment cannot satisfactorily carry both stringings—"steel" or "gut and silk." It is also a fact that very few of the good performers have studied the subject. They, of course, may know that certain features on their instruments are not entirely satisfactory, but only the man who has gone into the matter very minutely can put this right.

Once put right, it is right permanently, the cost being small as compared to the advantages gained. When guitarists realize that their instruments can be made to play perfectly in tune with whatever stringing is desired, with the minimum of string breakage, so will its popularity increase.

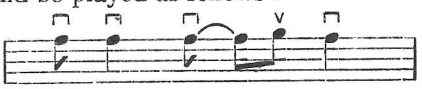
We can't expect a "rush" with so many things to counter home music of this type, but it is increasing.

We don't buy lots of foreign guitar music from a "collector's" point of view. We buy them to sell—and they DO sell.

PLECTRUM AND TENOR BANJO MUSIC IN THIS ISSUE.

By Ernest Taylor.

WITH reference to the Tenor banjo solo, "That's the good old sunny South," the syncopation in this may seem somewhat difficult at first, but if the solo is played very slowly and carefully until the general idea has been grasped, its difficulties will be much reduced. When playing at the proper tempo, two beats should be counted to the bar, each having the value of one minim. The player who is not so sure of the time will do well to count four crotchet beats to the bar, inserting the word *and* halfway between the numbered beats where quavers are encountered.

Remember that the second of two tied notes is not struck, but its value added on to the first. As an example of the two points mentioned above, bar seven of the verse should be played as follows :—

Note that melody notes only are included in the above example.

"Sarah Jane" arranged as a plectrum banjo solo is not at all difficult to play, and is a very bright number.

Players who wish to have pianoforte accompaniments to either of these solos should purchase the published song copies. These are obtainable from Messrs. John Alvey Turner.

Frederick Winslow, of Swindon, is now very busy rehearsing with his famous Serenaders, and will no doubt be heard again in London in the coming season with full equipment of "Winslow" Mandolines.

He has now secured his patent adjustment for U.S.A., No. 1,716,570, from where he has had many enquiries and great interest taken in same.

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ABOUT THE PLECTRUM GUITAR

By Jimmie Edwards

"IVEAGH," the guitar solo in this issue, comes as a response to the article by Daniel Fortea in the July number of KEYNOTES, when he said, "It is to be hoped that composers in this country will soon realize what an invaluable adjunct the guitar would be to them." I notice he blames the English composers for lack of interest in the instrument. This is not strictly fair. There is not one of our leading banjoists, at any rate, without a soft spot in a corner of his heart for the guitar. They practically all play, and would write for it were there the demand. No, the real reason why we have little music for the guitar is because the instrument is not popular with Mr. Amateur. Why? Because he thinks it lacks volume and is difficult to play. However, now that the plectrum method is becoming the vogue these two objections can be overcome. At any rate, the question of volume was definitely answered when Segovia played unaccompanied solos at the Coliseum some time ago. I also have in mind a little incident which proved to me the volume and carrying power of the guitar. About a year ago the Ilford Club held a concert, and to make a variety played "Dusky Dandy" specially arranged for a quintet. There were first and second banjos playing almost as written, a plectrum banjo playing "around" the melody 8va, another plectrum banjo for "chuck chucks" and obligatos, lastly a guitar to give weight and balance. Naturally the lead (for time) was given to the first banjo. But that guitar, with its "bomp, bomp, bomp, bomp" on the fifth and sixth strings called for, claimed, and insisted on predominance. Even the first banjo was was swept in with the others, and led by this Napoleon of time. Of course, the simplest thing to do was to give the guitar the official lead. So there being little or no need of "rall" or "excel" (the number is a march) the guitarist was asked to play a little softer and give a stead four in a bar for the others to follow. This proved successful. The four banjoists had a lead more determined and perhaps easier to follow than a conductor's baton. Afterwards we were told that the guitar tone came clean-cut and solid, penetrating right to the back of the hall. The same point is illustrated in the rendering of "Tune Tonic" by the Grimshaw quartet. The bottom line is taken by a bass banjo. I have not had much to do with this instrument, but apparently the tone is of the same timbre as the guitar. When listening to this record, one is struck by the solidity of tone the instrument gives. Not harsh, nor yet even loud, but always there. Reminding you all the time of its presence, with an unassuming determination.

The whole question of volume seems to be dependent on contrast. In the two examples just mentioned the guitar was playing against banjos. Perhaps the most suitable foil it could have. Banjo tone is obtained by the vibration of a vellum; guitar tone by the vibrations of a thin board of wood. These two are similar enough to blend, yet different enough to provide a contrast. They can be compared to the pairing of a light blue and a dark blue. Now try the guitar with a piano accompaniment. Both have the wooden sound-board. In other words they are similar blues. Consequently the contrast is lost, the colours mix, giving no definite pattern. This is proved by some passages from Eddie Lang's records. Occasionally the piano accompaniment seems to "come forward," mixes with the guitar, and it is difficult to distinguish between the two. This gives the impression of volume lost, even though they may both be playing louder. I remember once reading an article by a musical authority who said, "Let the first violinist play the air on his own. Now let the second violinist play the air with him. What happens? The volume is doubled. Now let the second violinist play the obligato. Ah! now we have trebled the volume." A scientist might want to argue over this point, but that is certainly the effect on the ear.

All instruments sound to advantage when given an accompaniment which acts as a contrast. All instruments find their ideal in the piano except the guitar. This is perhaps the guitar's greatest loss. There is no instrument that can give him an effective background. When listening to a soloist people feel this loss and are apt to accuse the guitar, saying, "it lacks volume." They do so wrongly. Especially now that they are made with bigger bodies the guitar is quite loud enough, and should eventually be as popular as its younger sister, the banjo.

HAVE YOU ANY ?'S

We shall be pleased to answer them.

Q. Can you tell me what is the best solo ever published for the banjo?

A. We are afraid this is impossible, for there are so many points of view.

Q (1) Has Sheaff always played the zither-banjo? (2) Did Oakley play the ordinary banjo when he made records before the war?

A. (1) Never the ordinary banjo, to our knowledge. (2) No. His records were all made with a zither-banjo.

Q. Why is a silk 3rd not used on the banjo and zither-banjo?

A. A gut 3rd is more solid in volume of tone, besides having a tone colour distinct from that of the 4th silk string.

Q. Should I slacken the vellum of my banjo during hot weather?

A. Do not interfere more than is absolutely necessary with the tention of the vellum. Protect the instrument as much as possible against extreme temperature and atmospheres by keeping it in a case or bag when not in use.

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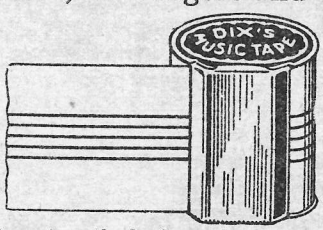

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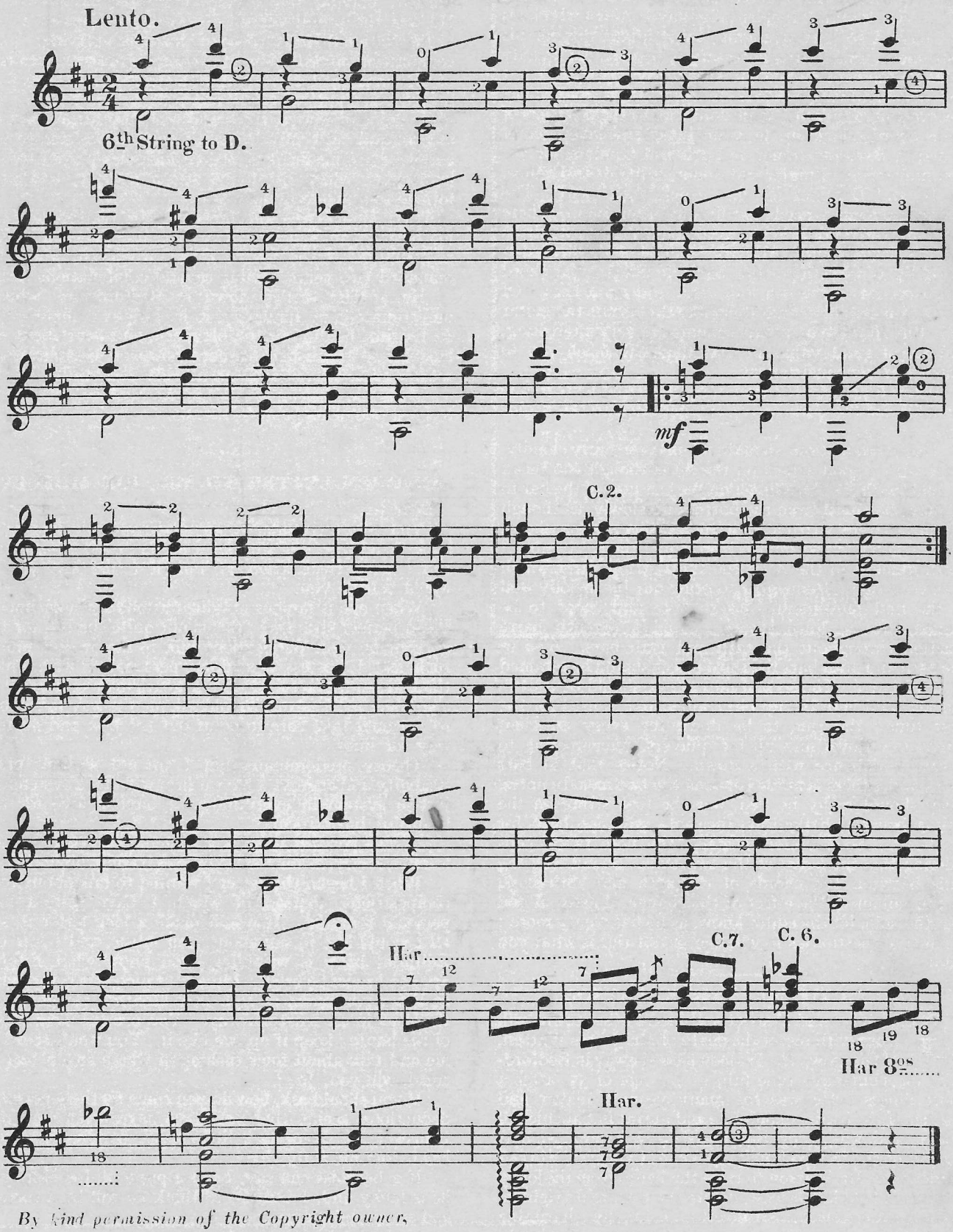

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August./29.

HOW TO PLAY "IVEAGH" WALTZ

By JIMMY EDWARDS

THIS number, though intended for plectrum players, can, without any alteration, be played finger style. Incidentally, any banjoist who likes to "have a go" at arranging, could adapt this for his instrument. All that is necessary is to play the melody notes in the first movement an octave higher, and put the accompanying chords in the most convenient positions underneath. If in doubt as to the positions of these chords, look up in your tutor the inversion of D major, B major, minor and 7th and G minor for the first movement, G major and minor, E major and minor, D^7 B^7 and D major for the second movement. The second movement needs hardly any alteration. Where there are three notes in the accompanying chord, strike out the bottom one. Also try the use of the inversion A, D♯ F♯ at seventh position barré, in place of the chord which occurs in the 5th, 6th, 21st and 22nd bars. Of course you cannot get anything like the results the guitar will. But all these little experiments are very interesting, and are of great value, in that they will teach you to *understand* your instrument.

Well, I appear to have forgotten this article was intended for the guitarist. Let's get back to the beginning.

The introduction should be played fairly loudly Start with a good attack on the A, as though you mean it. Slide with the third finger on the last note of the bar to B, play the chord from the bottom up slowly, as though the notes were written as a run, rather than a chord. Give a good pause on the top note, then "tumble" down quickly to the A on the third string, after which take your time. Remember to bring out the melody well in the first movement. Every note and chord to be played with a down stroke. Hold a seventh barré position throughout the 12th and 13th bars. Also in the 25th and 26th bars the third finger should be retained at third barré. The second movement should be a little quicker, and here the up plectrum stroke is used for the first time; the rule to be down for every crotchet, alternately down and up for quavers, remembering to always commence with a down. Notice that in bars like 3 and 4 there is no tie between the two melody notes. They should really be tied, but the first string on the guitar being a little thin, the note will not hold for six beats. So I prefer to strike the note twice, considering this the lesser of the two evils. Sound well the slide between the chords of the 27th and 28th bars, as this enhances the effect of the change. Lastly, if you like the solo, let the editor know, as he has plenty more; it's just a question as to whether or not this is what you want.

DEATH OF Mr. JAMES WATSON.

GLASGOW and District and many other towns will learn with regret the death of Mr. James Watson, of Glasgow. Mr. Watson passed away in Bedfordshire on Thursday, June 6th, at the age of 55, after a short illness. He was for many years a player and teacher of the banjo, mandoline and guitar in Sauchiehall Street, and was recognised as Glasgow's most popular teacher of the fretted family. No one, I am sure, worked harder than Mr. Watson to raise the banjo from the lowly position it held in Glasgow, before the war, to its rightful place as a musical instrument To many charitable functions he gave his services as a player, absolutely free, and often at a loss to himself. He had an excellent B.M. & G. Orchestra of over 50 players, and many who will read this article will remember well the splendid concerts he gave annually in the Anthenaeum Hall, Glasgow. At these concerts he always booked a prominent banjoist and mandolinist, and made a special appearance himself, playing the zither-banjo and piccolo-banjo. He was the proud winner of two silver cups in 1906, at the National Halls, Glasgow, for banjo playing. This competition in question was open to instrumentalists of all sorts, and Mr. Watson arranged and played a Scotch selection, which brought down the house. In those days, of course, the banjo was very little heard of in Scotland, and Mr. Watson's success was due to his excellent arrangement of Scotch melodies played on an instrument which no doubt was a novelty, and performed in a masterly manner.

At the close of the war, however, Mr. Watson gave up his business in Sauchiehall Street, and joined a dance combination at the Palace Hotel, Aberdeen, where he remained two years, joining several combinations after.

He at last settled down in Bedfordshire, where, unfortunately, in January last, he caught a slight chill. At the time he did not trouble much, and went about his business in the usual manner; however, complications set in and he passed away as already described.

With the passing of Mr. James Watson, the banjo has lost one of its greatest friends.

J. C. W.

AN OPEN LETTER TO MR. JOE MORLEY.

Dear Joe,

You won't consider it an unwarrantable liberty, I hope, to address you without a prefix; even though you and I are perfect strangers, but, if I said *Mr.* Joe, it would belittle you.

When one is famous ornamentations are superfluous. I said perfect strangers; this is not quite correct, for the portrait on your publications talk to me, it says much, such as: I possess a striking personality with much thought and exactness, also, a gentleman of taste. If a stranger in the street should ask me the way to so-and-so, I would take care to point out the best and nearest way for him.

Theory predominates but I am not without practicability and energy. I have a firm will and a systematic just-so system in everything. I have a love for the beautiful, but critical.

In this portrait there is a sardonic expression which is unnecessary, as humour expresses itself so obviously.

When I began this letter I wanted to talk about your compositions, instead of which I have drifted into personal remarks. It would make a long letter to say all I would like to say about your music, and I fear the Editorial brow is wrinkling—you know what Editors are—so I must be brief. I like your moods in composing, at times you make us sigh in sympathy, at times you tickle us in an irristible way. You are the Tom Hood of the banjo; keep it up, we like it. You won't scowl at me and talk about fools rushing in where angels fear to tread, will you, Joe?

If you should ask, how do you come by these personal deductions, seeing that you have never even seen me, I answer, by devoting a little study to physiognomy; has it told me truly, Joe?

If a banjoist can say, I am a pupil of Joe Morley's, he is lucky and, I venture to think he will be a correct and successful player.

I salute you, Joe ——!

Yours admiringly,
ALFD. BANNER.

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ON SOME ERRORS IN BANJO TECHNIQUE—By Bernard Sheaff

I AM not, I am afraid, of the opinion that the banjo is "very easy to learn," so in these notes I must be excused for stressing points which may seem small, but which in my regard are important.

The greatest error of all, if one wants to play the banjo really well, is to approach the undertaking with an idea that the instrument can be mastered in a few months, and that any rough and ready method of study, therefore, is good enough. Remember that if this were so, the banjo would not exercise the great fascination it does upon all who overcome the little awkwardness of its first acquaintance. However, we must not use too much space generalizing, but see what can be said about faults in the right hand, first of all, as this is the hand, of the two, which first touches the strings.

It would be useful if the beginner appreciated the fact that a powerful tone is the product of touch, and not just muscular effort alone, for there is no doubt a prevalent idea amongst beginners that they should always try to make the greatest possible noise. This easily creates the habit of pulling and lifting the strings, which is fundamentally incorrect. The best way to vibrate the strings, and the most effective for both quality and quantity of tone, is to *strike* them with the fingers, and train the latter to make clean, methodical downward strokes. Let the fingers work like hammers, in fact. The incorrect and correct movement of the thumb, too, have often been reiterated. An upward pulling action of that important member makes for that thin, rattling tone which gives the bass string but little opportunity to display its sonorous voice. The thumb, like the fingers, must be trained to work with a brisk and firm stroke, and always in a downward direction. It might be well to mention, furthermore, that to play a melody on the fourth string (and how singularly effective this treatment of a melody can sound!) a follow through action of the thumb should be cultivated. That is, the thumb should come to rest against the adjacent string—the third—after each stroke.

As to whether or not the finger nails should be used to strike the strings is a matter of opinion and taste. But I think it is practical to consider that the finger tips alone are more appropriate for the banjo with a gut 1st and 2nd, and a short finger nail for the zither-jo with wire for these two strings.

Although it may be a personal view, I think it is a mistake to allow the nail of the thumb to come in contact with the strings. To obtain the best tone from the 3rd and 4th strings, it seems essential to use the flesh only of the thumb. Besides which, on the zither banjo, the wire 1st and 2nd strings can, with the thumb, be made to give a tone distinct from the finger produced note. It is true one can say, in defence of the thumb nail, "what about the 5th string?" But then it is a mistake not to recognize that the wire 5th of the zither banjo requires a touch different from that applied to the other strings. The strength of touch required should be carefully judged by the player himself, according to the rule that ordinarily the top G should not sound predominately.

(To be continued.)

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MEETING for July: the following items were played: banjo solos, "Nigger Minstrels," "Policeman's Holiday," Mr. Barker; banjo solo, "Darkies Dream," Mr. Griffin; banjo solos, "Banjo Vamp," "Cornstalkers," Mr. Rivers; banjo solos, "Spanish Romance," "Whistling Rufus," Mr. Behar; banjo solos, "Caprice Accidental," "En Passant," Mr. Waddington; banjo solos, "Palladium Rag," "Coon's Walk," Mr. Henry; banjo solos, "The Banshee," "State Band Patrol," W. H. Millis; banjo solo, "Minstrel Man," Mr. Edwards; banjo trio, "Nigger Town," Messrs. Turner, Edwards and Behar; Hawaiian guitar quartet, "Zulie," Miss Hunter, Mr. Henry and Mr. and Mrs. Waddington; mandoline duet, "Ben Hur," Mrs. Golden and Mrs. Sneath; community numbers, "Spanish Serenade," "Beneath Thy Window," and "Musical Ride."

OF GREAT INTEREST to Banjoists see p. 114

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Vice-President: ARTHUR O. WINDSOR.

Secretary and Treasurer: J. WEBBER, 35, Ilsley Road, Erdington.

Banjo Rally at Blackpool on Sunday, September 15.

The Committe have great pleasure in submitting for the perusal of KEYNOTES readers a programme of the arrangements for the outing to Blackpool, which we trust will be acceptable and whole-heartedly supported.

The Party will meet at New Street Station and travel by the advertised half-day excursion, and although we have been unable to reserve saloon accommodation, we are assured that there will be no trouble in securing seats. To save individual members time and trouble we are making an inclusive charge of 10/6 which covers tea, concert and rail fare.

Tea will be served in the Winter Gardens at five o'clock and to simplify matters, the first menu will be chosen. A concert and band contest will be held in the Tower Circus at 6.30 p.m.

We have no hesitation in saying that this is the most ambitious outing yet embarked on, and it should prove most interesting and enjoyable and something quite distinct from anything ever attempted before in the history of the banjo.

As it is most essential that the exact numbers are available it is desired that all those intending to join the party should write to the Secretary, enclosing an initial deposit of 2/6. No application will be entertained after September 10th.

Our next meeting on July 18th will be an open meeting, and we ought to have a full house. In addition to the usual programme we shall choose the talent for the banjo band for entry into the contest, and Alfred Kirby has kindly consented to coach you in your endeavour to capture the Challenge Shield.

The Club has now 61 members, which we should like to see increased to at least 100 before Christmas. Increased membership means greater and better attractions and we look to you to help us in this direction by telling banjo enthusiasts what a really fine club we have.

THE MANCHESTER B.M.G. CLUB.

THE following community items were played at the meeting of the Manchester B.M.G. Club, held on June 11th: "Rugby Parade," "Life in Lousiana," "Black Coquette," "Comical Coons," "Tattoo," "Big Boot Dance," "Prairie Life," and "Lancashire Clogs."

Solos:—Mr. Tipping, "Niggertown" and "Senegambian Revels"; Mr. Matthieu, "White Coons"; Mr. Beasley, tenor-banjo, "Persian Lamb Rag"; Mr. Spindler, "Valse Parisienne" and "Evening Reverie"; Mr. H. Walker, "Bonnie Scotland"; Messrs. Tipping and Mitchell, duet, "In Honeyland."

Our Club is open to suggestions from all members, and at this meeting it was suggested, put to the vote, and passed, that each member was in turn to take the chair at our future meetings.

Applications for membership should be made to Mr. G. R. Spindler, 59, Haydn Avenue, Whitworth Park, Manchester.

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THE LONDON B.M.G. CLUB.

THE July meeting took place on the evening of Monday, July 8th, at the Y.M.C.A. Headquarters, Tottenham Court Road, W.C. The following played during the rotation period :—

Mr. L. S. Davies, "Bouree" (Bach); Mr. J. P. Cuninghame, "Pimpernel Mazurka" (Morley); Mr. W. Raven, "Mauna Loa" (Morley); Mr. H. Gibbons, "Circus Parade" (Morley); Mr. F. E. Davenport, "Chinese Patrol" (Cammeyer); Mr. J. Mayne, "Café au Lait" (Morley); Mr. A. Sutherland, "Banshee" (Grimshaw); Mr. A. D. Shuter, L'hirondelle" (Cammeyer); Mr. A. E. Lloyd, "Bolero" (Cammeyer); Mr. F. C. Walter, "Butterfly" (Morley); Miss J. Holland, "Dancer's Dream" (Cammeyer); Miss Seathwicks, "To the Front" (Cammeyer); Mr. S. Single (banjo song), "Heave Ho!

The following community items were chosen for the August meeting: "King of Clubs" (Musselbrook), "Club Mates" (Troise), "Joy Ride" (Morley), and "Rugby Parade" (Oakley). The member's 15-minute recital was given by Mr. G. J. Sisley, who played "Flying Wedge" (Mrs. Dolby), "Dance of the Moths" (Weidt), "Joy Ride" (Morley), and "Rialto Polka" March (Ellis). The recital was given on the banjolin.

The annual dinner will take place at Pagani's Restaurant, Great Portland Street, on Friday, November 15th, tickets 5/6 each. Members desirous of attending and bringing friends should apply at once to the Hon. Secretary, Miss E. M. Shuter, Tower House, Harrow-on-the-Hill, Middlesex.

The next meeting of the Club will take place as usual at 8 p.m. on Monday, August 12th.

THE following items were rendered by Madame Taylor's Serenaders at a Garden Fete, held at "Whinfield," Headingly, Leeds :—

"Club Mates March," "Chant des Gondoliers," "Oje Caruli," "Angelica Dina," "Perle Brillante," "True Blue March," "On the River Waltz," "Just like Darby and Joan," "Misery Farm," "Happy Days and Lonely Nights," "Girl of my Dreams," "Lancashire Clogs," "March of the American Legion," "Beautiful Rainbow," "Appreciation Waltz," "Pro Patria," "The Kilties."

NORTH LONDON B.M.G. CLUB.

THE tenth meeting of the North London B.M.G. Club was held on 24th June, at the Adult School Hall, Wood Green. The programme consisted of community playing, request solos and voluntary items. The mandolinists who have adopted a community piece of their own were on this occasion strengthened by a guitar accompaniment.

The August meeting will be held on the 26th of the month at the above address.

Volumn IV of KEYNOTES, from January to December, 1928 contains the following Banjo Solos, arranged finger style, in addition to Solos for the Guitar, Ukulele and Steel Guitar, etc., and articles of interest.

Ain't that a Grand and Glorious Feeling
The Doll Dance
I Ain't got Nobody
Where, O Where do I Live
Charmaine
Nicolette
Tired Hands
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Worrin'
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THE BIRMINGHAM BANJO CLUB.

THE Birmingham Banjo Club's monthly meeting was held at the "Marshal Foch Hotel," Corporation Street, on July 18th, 1929; the following items were rendered; Mr. Howe accompanied at the piano.

Solos: Mr. Hampson, "Bonnie Scotland" (zither-banjo); Mr. Baddeley, "Return of the Regiment" (banjo); Mr. Joseph Welch, "Fun on the Wabash," "Out West" (zither-banjo); Mr. Sydney Hull, "Stars and Stripes" (zither-banjo); Mr. Lowe, "Coons' Carnival" (banjo); Mr. Beresford, "Niggertown," "Florenza Serenade" (by A. Kirby) (banjo); Mrs. Walker, "A Floral Dance," "Songs my mother taught me (songs); Lua K. Pauwella, "Three Popular Melodies" and Rubinstein's "Melody in F" (ukulele); Duets: Messrs. Lowe and Turner, "Speedwell," (banjo and tenor-banjo); Messrs. Roberts and Ede, "Circulation Waltz" (banjo and tenor-banjo). Mr. Roberts' Dance Band rendered: "You and Me," "Broadway Melody," "You've made a difference to me." Mr. Alfred Kirby played a banjo solo of his own composition, "Tired Marionette," and afterwards introduced to the meeting the new Club March which he has composed for the club. Mr. Hull played the seconds. These two items were received with great enthusiasm.

Community items were: "Tune Tonic, "Cromarté," "Kilties," and "Rugby Parade."

The splendid enthusiasm shown at our meetings gives us great encouragement, so much so that we are starting a weekly orchestral class under the personal direction of Mr. Alfred Kirby.

We hope to make a good show at the Banjo Band Contest at Blackpool on Sunday, September 15th, and although this is the start of our orchestral work, we do not intend to be far behind on this auspicious occasion.

PRESTON B.M.G. CLUB.

THE usual monthly meeting was held on July 10th. After orchestral practice the following items were rendered:—

Tenor banjo solo, "A Banjo Vamp," Miss E. Wilson; banjoline solo, "Valerie Polka," Mr. E. Burns; plectrum banjo solo, "Rugby Parade," Mr. P. Atkinson; mandoline quintet, "Roxana"; plectrum banjo solo, "Carolina Moon" and "Girl of my Dreams," Miss M. Taylor; banjo solos, "Magnolia Waltz" and "Rugby Parade," Mr. J. Rogerson; banjo solo, "You and a Canoe," Mr. G. Richardson; banjo solo, "Ad Astra," Mr. E. Taylor; banjo and tenor-banjo quartet, "Dora" and "Lullabye"; community items, "A Mexican Ride" and "Gold Diggers' March."

Miss M. Taylor was the accompanist.

Owing to the holidays there will be no meeting in August.

PARKSTONE BANJO CLUB.

AT the meeting held on July 4th the solos included the following: "Favourite March," "Dance of the Pierrots," "The Heart of the Sunset," "Handy Jack," "Irene," "Happy Days and Lonely Nights," etc. The John Alvey Turner orchestrated parts of "Merry and Bright" and "A Banjo Oddity" are now in the repertoire for ensemble playing.

THE ILFORD BANJO CLUB.

WE were honoured last evening with the presence of many visitors, including the Vice-Chairman and Hon. Secretary of the South London B.M.G. Club, at our 18th monthly meeting.

The recital of Mr. Jimmie Edwards's recently published banjo solos was much appreciated. The recital was rendered as follows: "Return of the Vanquished" (zither-banjo), Mr. W. M. Brewer; "Devonshire Dumplings" (duet on zither-banjos), Messrs. Edwards and Brewer: "Caprice" (zither-banjo), Mr. Jimmie Edwards; "The Lotus Girl" (zither-banjo, guitar accompaniment), Messrs. Edwards and Brewer; "Sunny Jack" (plectrum banjo and second banjo), Messrs. Edwards and Brewer. Mr. Will Kirby played the pianoforte accompaniments to "Return of the Vanquished" and "Caprice" brilliantly.

Another special feature of the evening was a masterly lecture by Mr. G. A. Keeler entitled "Banjo Beginnings to Modern Masters," covering the period 1763 to the present day. The address was a progressive study of the banjo from the earliest times and was "illustrated" by members of the club with excerpts from oldest known pieces to passages from the latest banjo compositions. Mr. Keeler, who is a journalist, and a banjo player of great ability, is to be congratulated upon giving the Club such a treat. It could only have been accomplished by diligent research and much personal labour.

With such a special programme there was little time for individual solo playing, but the evening opened with a few separate items, as follows: "The Toy Maker's Dream" (plectrum banjo solo), by Mr. L. Williams; Stainer's "Banjoviality" by Mr. S. Constantine; "Rondo" (Weaver), by Mr. Keeler; "Crazy Jo" by Mr. Carr.

The next meeting will be held at the Elité Dancing Academy, High Road, Ilford, on the 19th of August.

The East London B.M.G. Club held their last meeting on the 3rd July. Unfortunately the report arrived after KEYNOTES had gone to press.

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